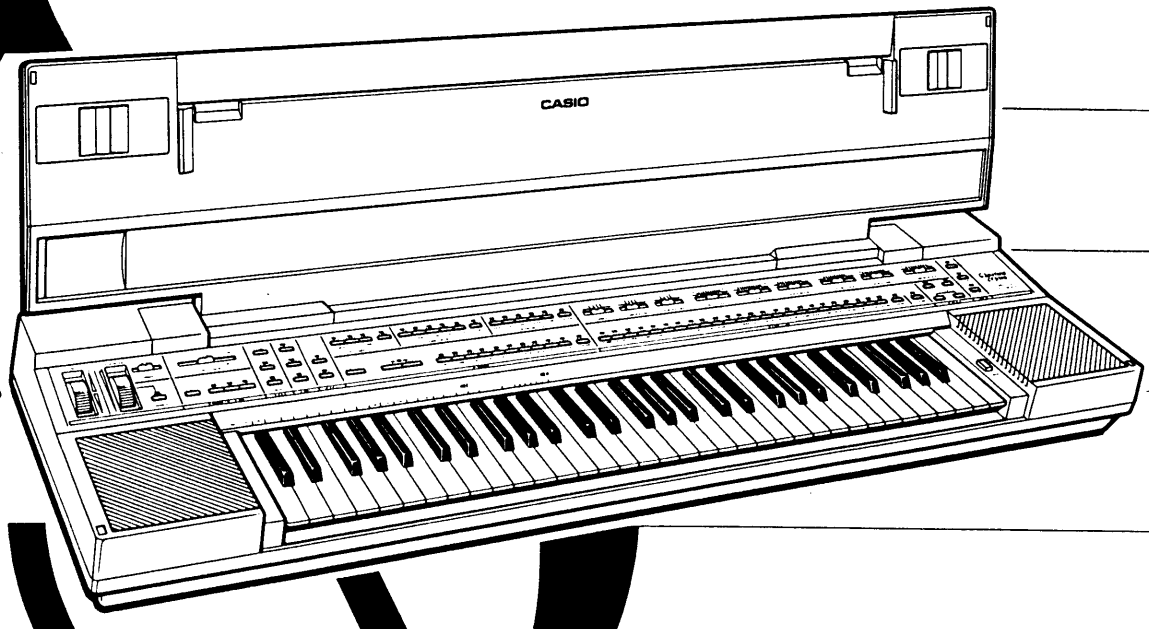
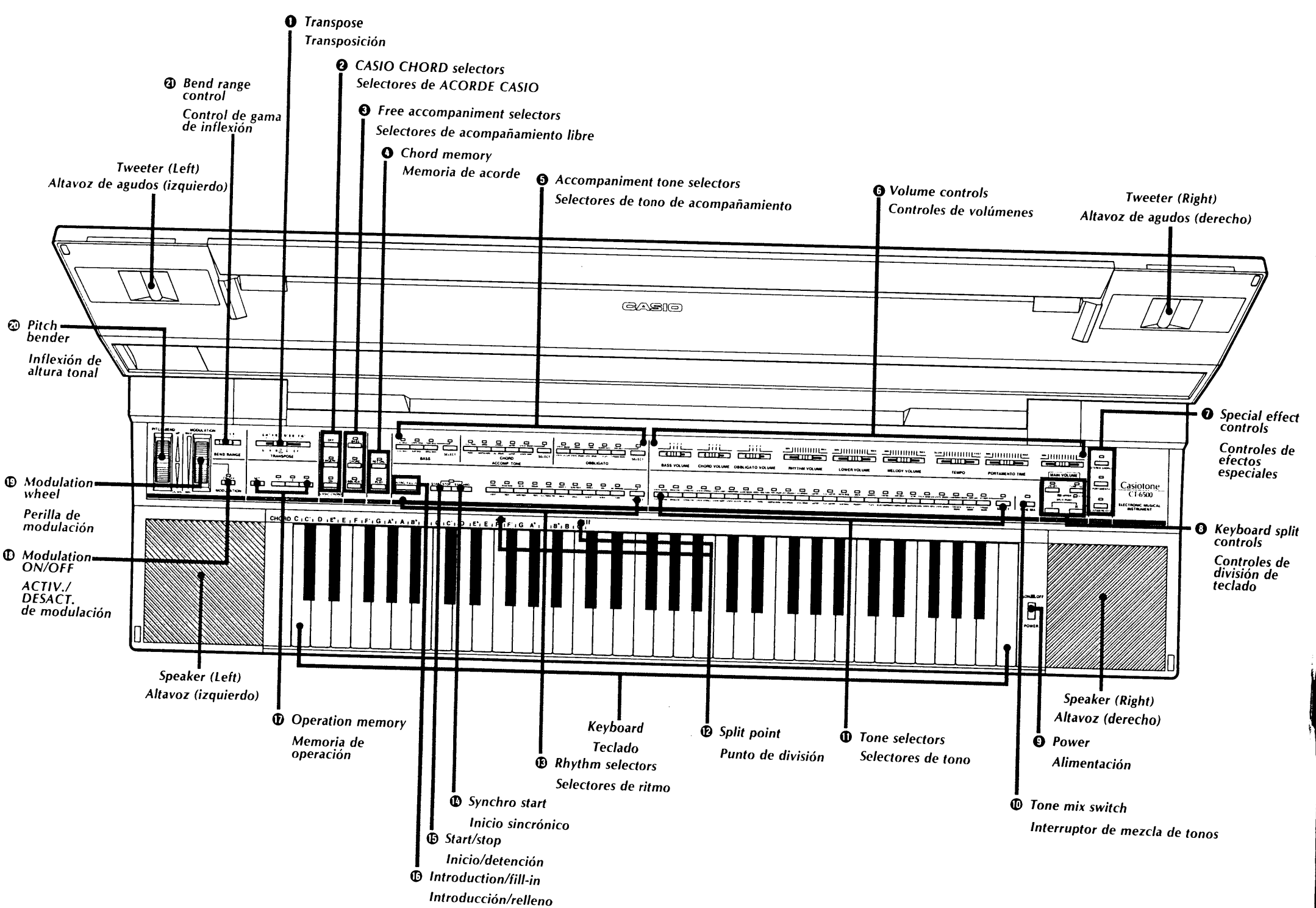
Casiotone CT-6500

ELECTRONIC MUSICAL INSTRUMENT
INSTRUMENTO MUSICAL ELECTRONICO



OPERATION MANUAL 3

MANUAL DE OPERACION 47


❶ Transpose
Transposición
❷ CASIO CHORD selectors
Selectores de ACORDE CASIO
❸ Free accompaniment selectors
Selectores de acompañamiento libre
❹ Chord memory
Memoria de acorde
❺ Accompaniment tone selectors
Selectores de tono de acompañamiento
❻ Volume controls
Controles de volúmenes
❼ Special effect controls
Controles de efectos especiales
❽ Keyboard split controls
Controles de división de teclado
❾ Power
Alimentación
❿ Tone mix switch
Interruptor de mezcla de tonos
⓫ Tone selectors
Selectores de tono
⓬ Split point
Punto de división
⓭ Rhythm selectors
Selectores de ritmo
⓮ Synchro start
Inicio sincrónico
⓯ Start/stop
Inicio/detención
⓰ Introduction/fill-in
Introducción/relleno
⓱ Operation memory
Memoria de operación
⓲ Modulation ON/OFF
ACTIV./ DESACT. de modulación
⓳ Modulation wheel
Perilla de modulación
⓴ Pitch bender
Inflexión de altura tonal
㉑ Bend range control
Control de gama de inflexión
Tweeter (Left)
Altavoz de agudos (izquierdo)
Tweeter (Right)
Altavoz de agudos (derecho)
Speaker (Left)
Altavoz (izquierdo)
Speaker (Right)
Altavoz (derecho)
Keyboard
Teclado
CASIO
Casiotone
CT-6500

Casiotone CT-6500

ELECTRONIC MUSICAL INSTRUMENT

Introduction

Thank you for purchasing a Casiotone CT-6500 electronic keyboard. A built-in PD sound source puts a host of powerful, realistic synthesized sounds at your fingertips, making the CT-6500 one of the most exciting developments in keyboards of its class. A total of 48 melody, 6 bass, 10 chord, and 10 obbligato timbres, as well as 20 different auto rhythms are built-in. This and a wide selection of other features and effects team up to provide a whole orchestra of sound in a single keyboard.
In order to enjoy the features and functions of the CT-6500 to their fullest, be sure to carefully read this manual and follow the instruction contained herein.

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1 Features

- **PD sound source for built-in synthesized sound**
  All timbres, from melody to bass, chords and obbligato are produced on the unique PD sound source. Sound of the same quality possible on the Casio CZ-series synthesizers are now yours with the touch of a key.

- **1128 Melody timbres**
  A TONE MIX feature allows combination of the 48 built-in melody timbres into a total of 1128 different variations.

- **Multiple variations of exciting rhythm patterns**
  A total of 18 sound sources provide startlingly real auto rhythms in 20 variations. Six bass, 10 chord, and 10 obbligato timbres can be selected to match the music being played. Even more versatility is made available by a FREE ACCOMP function that allows one of the three patterns to be isolated for manual play.

- **Functions designed for enhanced playability**
  A wide variety of useful built-in features and functions that includes 3 operation memories, chord memory, pitch bend, modulation wheel, portamento, key split, and key transpose provides the ultimate in playability.

- **Full MIDI capabilities including multichannel mode**
  A built-in MIDI terminal (IN, OUT, THRU) allows connection with other MIDI keyboards, sequencers or personal computers. A special MULTI CHANNEL mode makes it possible to individually control melody, bass, chord, obbligato and rhythm channels. Channel 5 can be used to produce drum parts, which means that the CT-6500 has all of the versatility of four synthesizers plus a drum machine.

2 Precautions

1. **Avoid heat, humidity, and direct sunlight.**
   Do not overexpose the unit to direct sunlight, place it near a heater, or in any area subject to high temperature.

2. **Avoid severe impacts and do not drop.**
   Severe impacts can result in malfunction. When carrying or transporting the unit, protect the keyboard and buttons by packing with soft cloth.

3. **Keep the unit free of liquids, dust, particles, etc.**
   Do not allow foreign matter to enter between the keys. Be especially careful of metallic objects such as hairpins, sewing needles or coins. Also, do not allow the unit to get wet.

4. **Never attempt to modify any part of the unit.**
   Your keyboard is a precision musical instrument made up of sophisticated electronic parts. Any modification of, or tampering with internal components can cause trouble or malfunction.

5. **Do not use lacquer thinner or similar chemicals for cleaning.**
   Clean the keyboard with a soft cloth dampened with a mild detergent. Soak the cloth in the detergent solution and squeeze it until almost dry.

6. **In case of malfunction....**
   Check whether buttons and connections are set correctly as indicated in the trouble-shooting chart on page 44 of this manual. If the unit still does not work properly, contact the original retailer or a nearby dealer. Never attempt to repair the unit yourself. This can result in serious damage of the components.

3 General Guide

Refer to the fold out connected to the first page of this manual for a detailed illustration of the CT-6500.

❶ TRANSPOSE
Transposes the key of the keyboard (and thus the key of anything played on the keyboard) in semitone steps.

❷ CASIO CHORD (Casio Chord selectors)
Control the status of the auto accompaniment function.

[OFF] ..... Cancels auto accompaniment function.
[FINGERED] ..... Auto accompaniment using chords played on the keyboard.
[ON] ..... Auto accompaniment using the CASIO CHORD (ONE-FINGER) function.

❸ FREE ACCOMP. (free accompaniment selectors)
Allows manual play of bass, chords and/or obbligato during auto accompaniment.

❹ CHORD MEMORY
Allows real-time recording of accompaniments as they are played.

[RECORD] ..... Begins recording of accompaniment.
[PLAY] ..... Begins playback of recorded accompaniment.

❺ ACCOMP. TONE (Accompaniment tone selectors)
Allow separate selection of tones used for bass, chords and obbligato.

❻ VOLUME controls

BASS VOLUME ..... Controls the volume of the bass.
CHORD VOLUME ..... Controls the volume of the chords.
OBBLIGATO VOLUME ... Control the volume of the obbligato.
RHYTHM VOLUME ..... Controls the volume of the rhythm.
TEMPO ..... Controls the tempo (speed) of the rhythm.
LOWER VOLUME ..... Controls the volume of the lower portion of the keyboard during KEY SPLIT operation.
MELODY VOLUME ..... Controls the volume of the melody.
PORTAMENTO TIME ... Controls the slide time from one note to another.
MAIN VOLUME ..... Controls the overall volume of the keyboard.

❼ EFFECT (Special effect controls)

[STEREO CHORUS] ..... Causes sound to move between the speakers to enhance stereo separation.
[PORTAMENTO] ..... Causes note changes to slide from one to another.
[SUSTAIN/REVERB.] ..... Switches between sustain and reverb functions.

❽ SPLIT (Keyboard split controls)

[ON/OFF] ..... Turns split ON and OFF.
[TONE SET] ..... Switches between upper tone (LED OFF) and lower tone (LED ON) settings for tone, chorus ON/OFF, and portamento ON/OFF.

⑨ POWER
Turns the power of the keyboard ON and OFF.

⑩ TONE MIX (Tone mix switch)
Allows mixing and simultaneous play of any two tones selected from among the 48 available.

⑪ TONE (Tone selectors)
Allow selection of melody tone.

⑫ SPLIT POINT
Used to designate the point at which the keyboard will be split for split keyboard play.

⑬ RHYTHM (Rhythm selectors)
Allow selection of the type of rhythm used for accompaniment.

⑭ SYNCHRO START
Used to start auto rhythm play when a key on the accompaniment keyboard is pressed.

⑮ START/STOP
Used to start and stop auto rhythm play.

⑯ INTRO./FILL-IN (Introduction/fill-in)
Provides a 2-measure intro at the beginning of a piece or percussive fill-in during play.

⑰ OPERATION MEMORY
Allows memory storage of up to three different console settings. This function makes it possible to set up the keyboard for a specific effect with the touch of a single key.

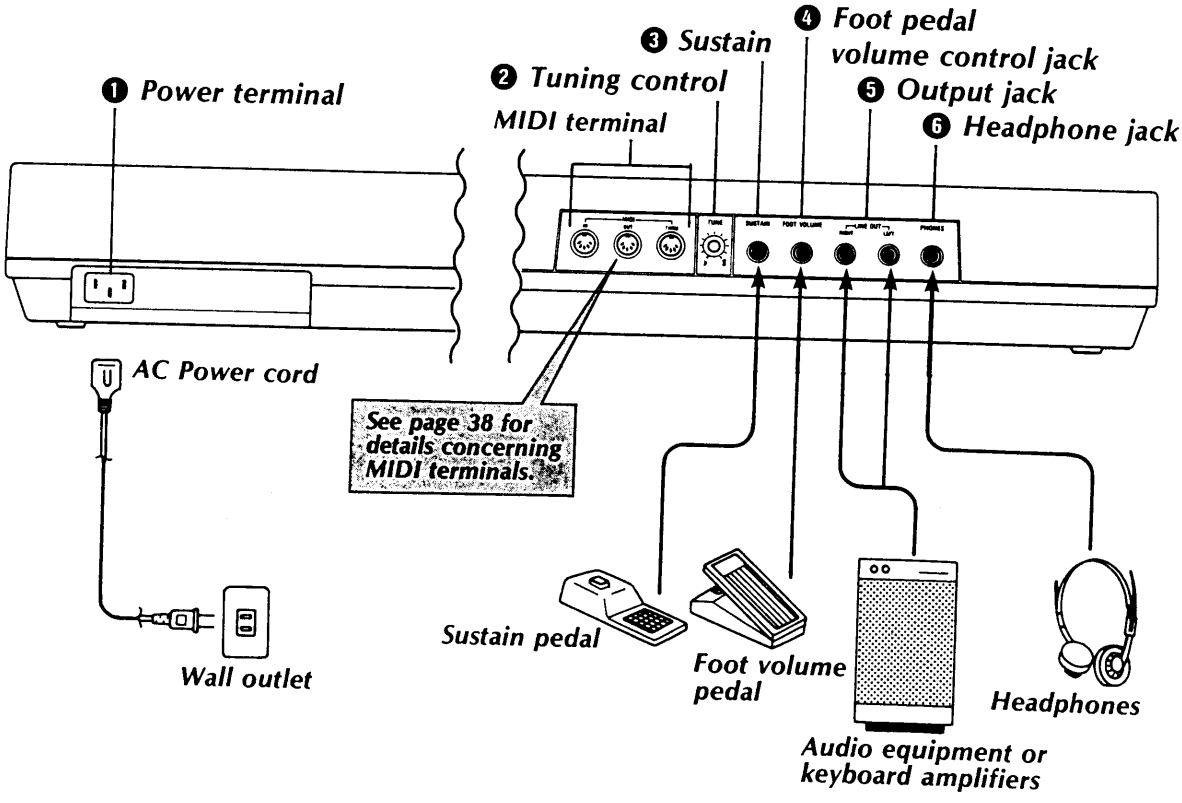
⑱ MODULATION ON/OFF
When ON, cancels all vibrato for each tone of the melody to allow manual control using the modulation wheel.

⑲ MODULATION WHEEL
Changes the depth of vibrato.

⑳ PITCH BEND (Pitch bender)
Changes the pitch of the entire keyboard within the range set by the bend range control.

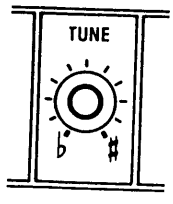
㉑ BEND RANGE (Bend range control)
Used to set the range of the pitch bend wheel.

4 External Connections



❶ **AC (Power terminal)**
For connection of the accesory AC power cord.

❷ **TUNE (Tuning control)**
Adjusts the pitch of the entire keyboard up to a quarter tone (±50 cents), making it possible to tune the keyboard to other instruments.



❸ **SUSTAIN**
For connection of the optional sustain pedal for control of the sustain effect. Connection of a sustain pedal gives the pedal priority over manual settings.

❹ **FOOT VOLUME (Foot pedal volume control jack)**
For connection of the optional foot volume pedal for foot control of overall volume level.

❺ **LINE OUT (Output jacks)**
For connection to keyboard amplifiers, external speakers, audio equipment, etc.

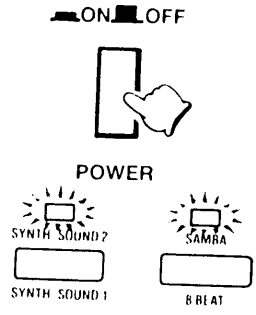
❻ **PHONES (Headphone jack)**
For connection of optional headphones. Output from the speakers is automatically cut when headphones are connected.

5 Basic Operation

① Turn power ON.

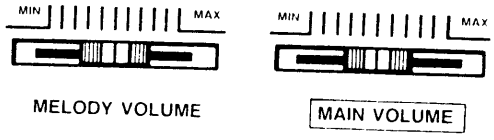
- Connect the accessory power cord into the power terminal on the back of the keyboard and plug the other end into a wall outlet. Ensure that the power supply in your area matches that required for your keyboard.
- Press the power switch ensuring that it stays in the depressed position.

* SYNTH. SOUND 1 *in the TONE and* 8 BEAT *in the RHYTHM are automatically set when the power of the unit is turned ON.*



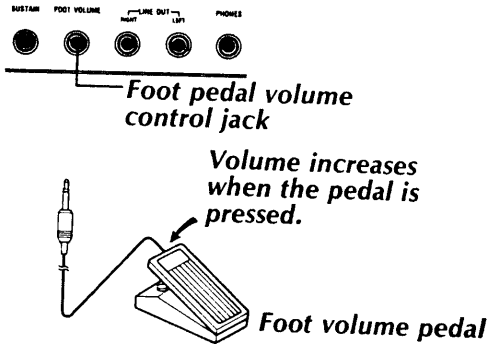
② Adjust the volume.

- Make basic volume adjustments using MAIN VOLUME and MELODY VOLUME.



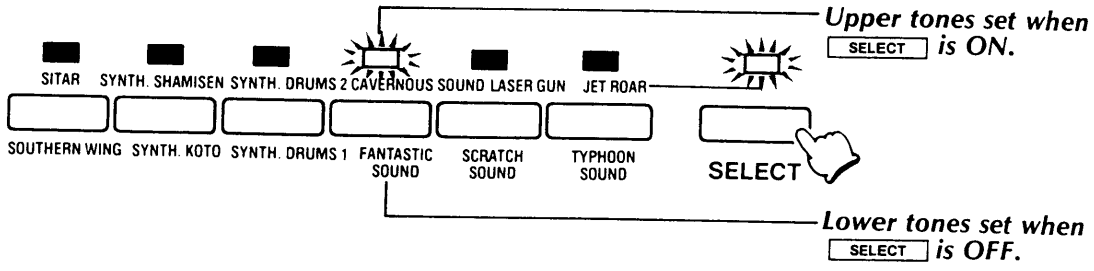
③ Sound should be produced when the keys of the keyboard are pressed.

Connection of the volume control foot pedal (VP-2, OPTION) allows subtle control of volume settings to be made while playing. If the volume controls on the console of the keyboard are set very low, volume will not increase even when the foot pedal is pressed. Conversely, volume cannot be increased using the volume controls on the console unless the foot pedal is pressed.



6 Tones

Tones are set by pressing one of the 24 TONE selectors. Each selector is marked with two tone names, one above the selector and one below. The tones noted above the selectors can be set when the [SELECT] button is ON. When it is OFF, the tones noted below the selectors can be set. An indicator will light above the selector of the tone set. [SYNTH. SOUND 1] is automatically set when the power of the keyboard is turned ON.



► The pitch range of the keyboard and vibrato applied to each of the 48 preset tones will differ in order to bring out the characteristic timbre of the set tone. Also, the SUSTAIN effect indicator (see page 14) will light automatically when certain tones are set.

■ Tone table

NO.	TONE NAME	Pitch range*	Vibrato**	Sustain***
1	SYNTH. SOUND 1	C	×	OFF
2	BRASS ENS. 1	B	×	ON
3	STRING ENS. 1	D	O	ON
4	SYNTH. STRINGS 1	C	O	ON
5	SYNTH. HARP 1	C	×	ON
6	SYNTH. CELESTA	D	×	ON
7	CARILLON	C	×	ON
8	PIANO	C	×	OFF
9	HARPSICHORD	B	×	OFF
10	JAZZ ORGAN 1	B	O	OFF
11	STEEL DRUM	C	×	ON
12	GUITAR 1	B	O	OFF
13	ELEC. GUITAR 1	B	×	OFF
14	SLAP BASS	B	×	OFF
15	TRUMPET	C	O	OFF
16	FLUTE	D	O	OFF
17	BLUES HARMONICA	C	O	OFF
18	HUMAN VOICE	C	O	OFF
19	SOUTHERN WING	C	×	ON
20	SYNTH. KOTO	C	O	ON
21	SYNTH. DRUMS 1	E	O	ON
22	FANTASTIC SOUND	E	O	ON
23	SCRATCH SOUND	E	O	OFF
24	TYPHOON SOUND	E	O	ON

NO.	TONE NAME	Pitch range*	Vibrato**	Sustain***
25	SYNTH. SOUND 2	B	O	ON
26	BRASS ENS 2	C	×	ON
27	STRING ENS 2	C	O	OFF
28	SYNTH. STRINGS 2	C	O	ON
29	SYNTH. HARP 2	C	×	ON
30	VIBRAPHONE	C	O	ON
31	GLASS SOUND	D	×	OFF
32	HONKY-TONK PIANO	C	×	OFF
33	PIPE ORGAN	A	×	ON
34	JAZZ ORGAN 2	B	O	OFF
35	XYLOPHONE	D	×	OFF
36	GUITAR 2	B	×	OFF
37	ELEC. GUITAR 2	B	×	OFF
38	METAL BASS	B	O	OFF
39	VIOLIN	C	O	OFF
40	WHISTLE	D	O	OFF
41	FANTASY	D	O	ON
42	WAH VOICE	B	O	ON
43	SITAR	C	O	ON
44	SYNTH. SHAMISEN	C	O	ON
45	SYNTH. DRUMS 2	E	O	ON
46	CAVERNOUS SOUND	E	O	ON
47	LASER GUN	E	O	ON
48	JET ROAR	E	O	ON

<Using the tone table>

***Pitch range**

The letters A, B, C, D indicate the pitch shown on the PITCH CHART on page 12. Each letter indicates the audible pitch range.

- *Pitch ranges of tones marked with the letter E cannot be precisely located because of their complex harmonic structures.*

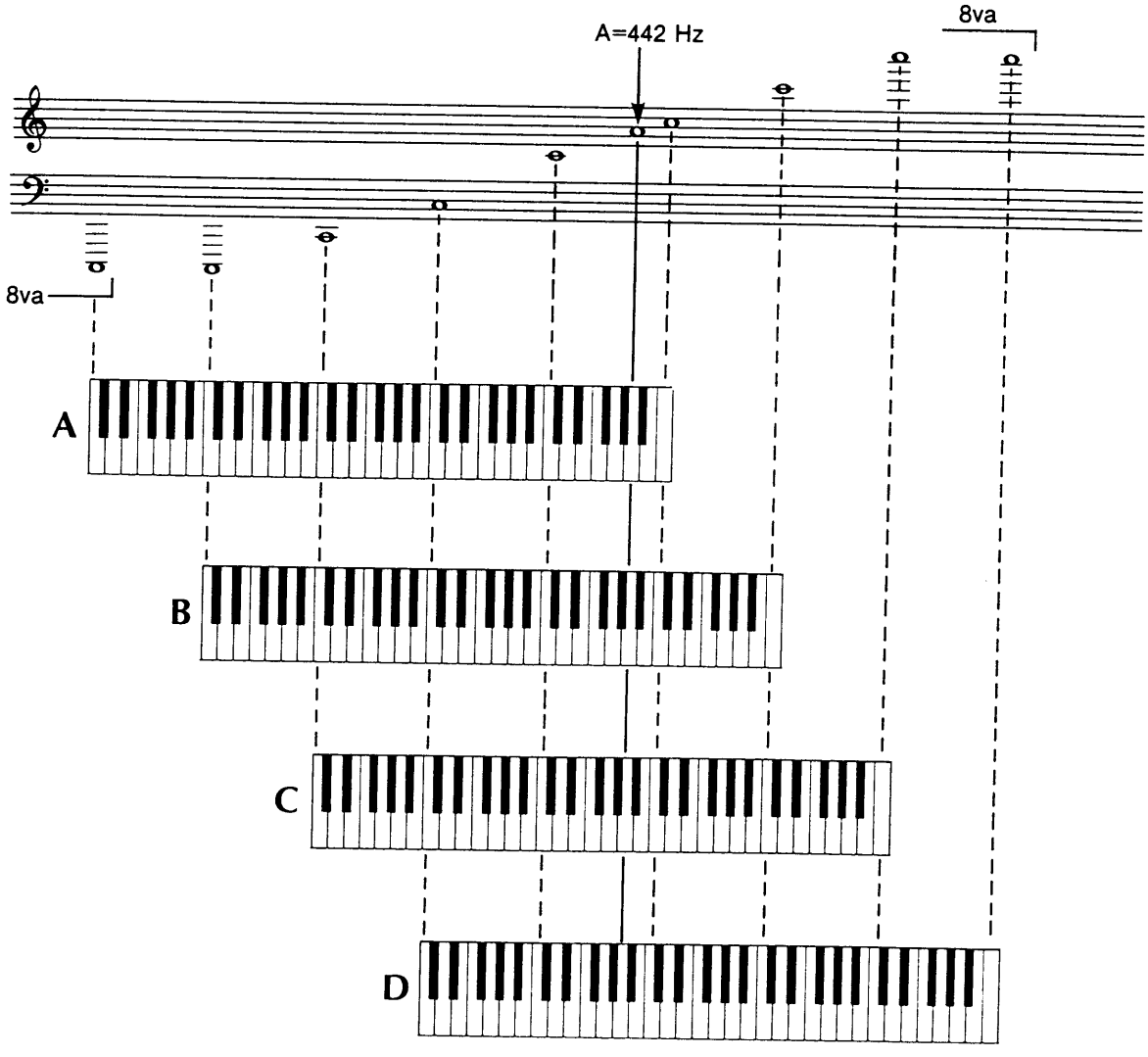
****Vibrato**

O...Appropriate vibrato applied.
×...No vibrato.

*****Sustain/reverb.**

ON...Automatically turned ON.
OFF...Automatically turned OFF.

■ Pitch range chart



7 Effects

The CT-6500 features built-in STEREO CHORUS, PORTAMENTO AND SUSTAIN/REVERB EFFECTS.

STEREO CHORUS (Stereo chorus)

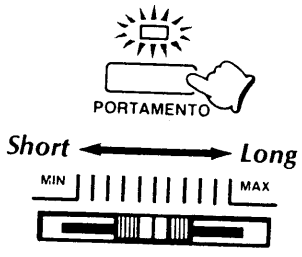
This effect causes sound to move between the two speakers for greatly enhanced stereo effect.

**The depth of the chorus effect is fixed, but the speed of the sound movement is automatically set to the speed that best suits the tone being played.*

**During TONE MIX (see page 15) and KEY SPLIT (see page 16) play, the speed of the sound movement is the same for both tones. The STEREO CHORUS effect can be applied independently for both tones during KEY SPLIT.*

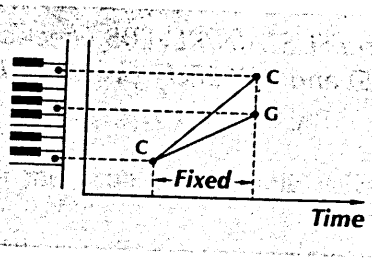
PORTAMENTO (Portamento)

This effect causes a slide from note to note to produce a portamento effect. The portamento time (time required to slide from one note to another) can be controlled by the PORTAMENTO TIME adjuster. Sliding the adjuster to the right increases the time for a slower portamento.



PORTAMENTO TIME

The portamento of the CT-6500 is an extremely convenient fixed time type. As shown in the figure to the right, the time required for a C→G portamento is the same as that for a C→next octave C portamento. The portamento from any note to another is always accomplished in the same amount of time.



**When using KEY SPLIT (see page 16), portamento can be turned ON and OFF for both the upper and lower portions of the keybaord.*

7. Effects

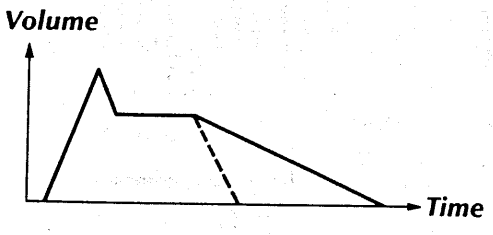
SUSTAIN/REVERB. (Sustain/reverb.)

The SUSTAIN effect causes the notes played to be held (sustained) even after the keys of the keyboard are released. The REVERB effect gives a concert hall presence to notes played.

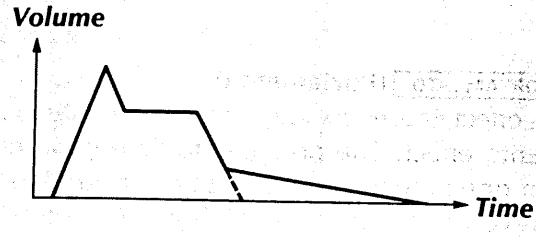
**This effect will be automatically turned on when certain tones are set (see page 11, TONE TABLE).*

The decay pattern of a tone can take on either a sustain pattern or a reverb pattern. When SUSTAIN/REVERB. is ON, the appropriate effect is automatically set to match the tone.

<Sustain Pattern>



<Reverb Pattern>



----- *shows pattern when* SUSTAIN/REVERB. *is OFF*

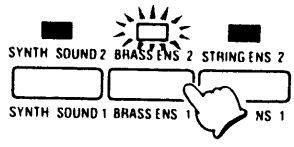
**The SUSTAIN/REVERB effect can be independently applied to both TONE MIX (see page 15) and KEY SPLIT (see page 16) tones.*

8 Tone Mix

Any two of the 48 tones available on the CT-6500 can be selected for mixing and simultaneous play. A total of 1128 different tone variations are possible using the TONE MIX function.

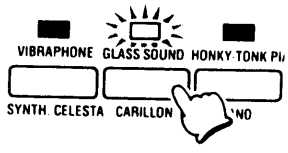
<OPERATION>

① Select the master tone using the TONE selectors.

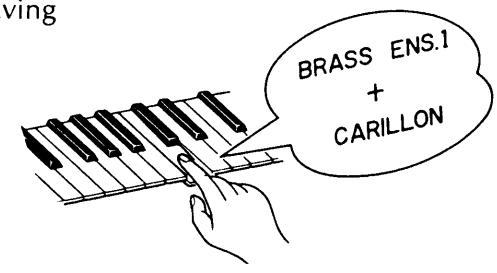


② Turn [TONE MIX] ON.

③ Select the tone to be mixed using the TONE selectors.



Turning [TONE MIX] OFF cancels the function, leaving the master tone only in effect.



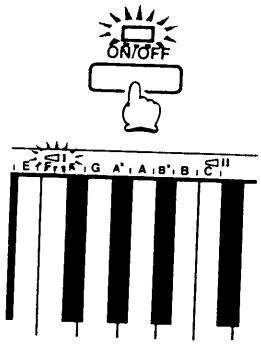
- The keyboard becomes 4-tone polyphonic (half the usual polyphonic value) when TONE MIX is used.
- The mixed tone can be independently applied to the upper and lower portions of the keyboard when KEY SPLIT (see page 16) is used.
- When [STEREO CHORUS] is used with TONE MIX, the chorus speed of the master tone is given priority and applied to both tones.
- When [PORTAMENTO] is used with TONE MIX, the same portamento effect is applied to both tones.
- [SUSTAIN/REVERB.] can be applied independently to each of the TONE MIX tones.

9 Key Split

The keyboard of the CT-6500 can be split at one of two points and then separate tones can be assigned to the upper and lower portions.

<OPERATION>

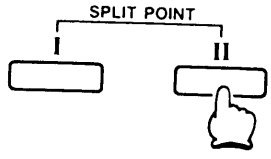
① Press the KEY SPLIT [ON/OFF] button.

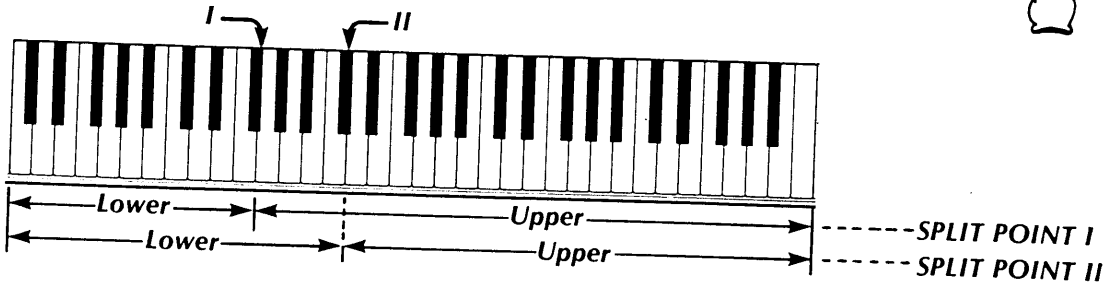


- At this time, either the split point I or split point II indicator should light to indicate that the keyboard is split.

② Press either the split point [I] or split point [II] button to change the split point.

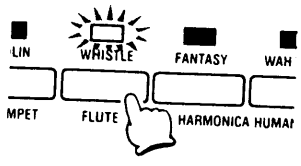
- Key split I...C_2—F_3 (lower)/$F_3^\sharp$—C_7 (upper)
  Key split II...C_2—C_4 (lower)/$C_4^\sharp$—C_7 (upper)





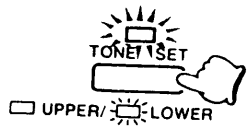
③ Select the tone for the upper portion of the keyboard using the tone selectors.

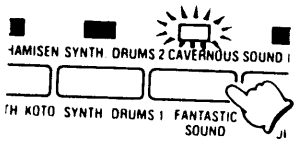
- The tone for the upper portion of the keyboard can be set when [TONE SET] is OFF (indicator not lit).
- At this time [STEREO CHORUS], [PORTAMENTO] and [SUSTAIN/REVERB.] can be selected for the tone set for the upper portion of the keyboard.



④ Turn [TONE SET] ON, and select the tone for the lower portion of the keyboard.

- The tone for the lower portion of the keyboard can be set when [TONE SET] is ON (indicator lit).
- At this time [STEREO CHORUS], [PORTAMENTO] and [SUSTAIN/REVERB.] can be selected for the tone set for the lower portion of the keyboard.





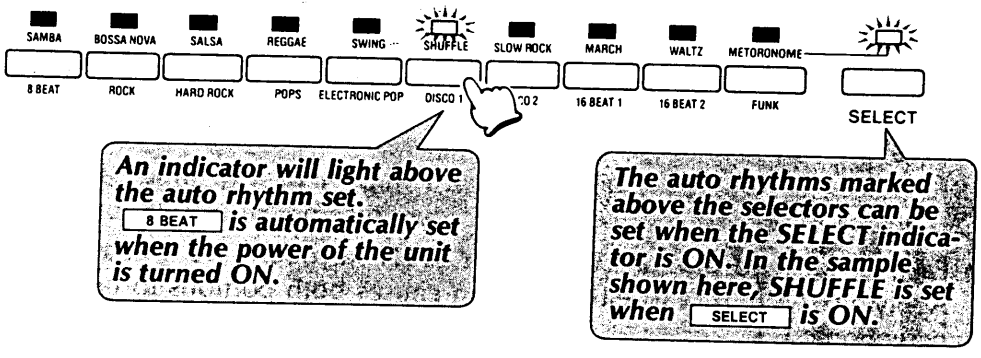
⑤ The volume for the upper portion of the keyboard is controlled by the MELODY VOLUME control, while that for the lower portion of the keyboard is controlled by the LOWER VOLUME control.
Turning KEY SPLIT OFF cancels the function, leaving the upper tone only in effect.

LOWER VOLUME MELODY VOLUME

- Each of the two portions of the KEY SPLIT keyboard are 4-note polyphonic. Applying TONE MIX to either portion causes both portions to become 2-note polyphonic.
- STEREO CHORUS, PORTAMENTO, SUSTAIN/REVERB, and TONE MIX can be applied independently to either portion of a KEY SPLIT keyboard. However, the stereo chorus speed of the upper tone is given priority and is applied to both the upper and lower portions of the keyboard when [STEREO CHORUS] is ON.
- Pressing the [FINGERED] or [ON] button of the Casio Chord controls cancels the KEY SPLIT mode. Conversely, turning the KEY SPLIT mode ON automatically cancels auto accompaniment.
- The KEY SPLIT mode cannot be turned ON or OFF while recording or playing back chord memory.

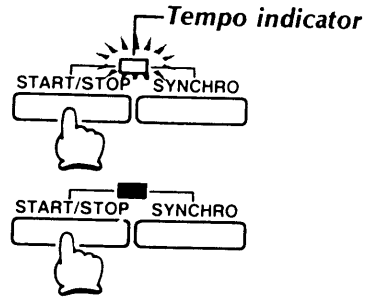
10 Auto Rhythm

The CT-6500 provides a total of 20 auto rhythms, all available at the touch of a key.



RHYTHM START/STOP

① Select a rhythm by pressing the corresponding rhythm selector.
② The set rhythm will begin to play when the START/STOP button is pressed.
- The tempo indicator will flash red on the first beat of each measure, and green on the second through fourth (second and third for waltz).

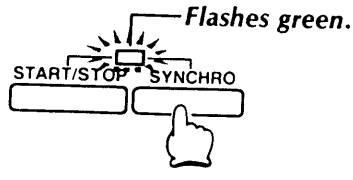


- Press the START/STOP button again to terminate auto rhythm play.

SYNCHRO START

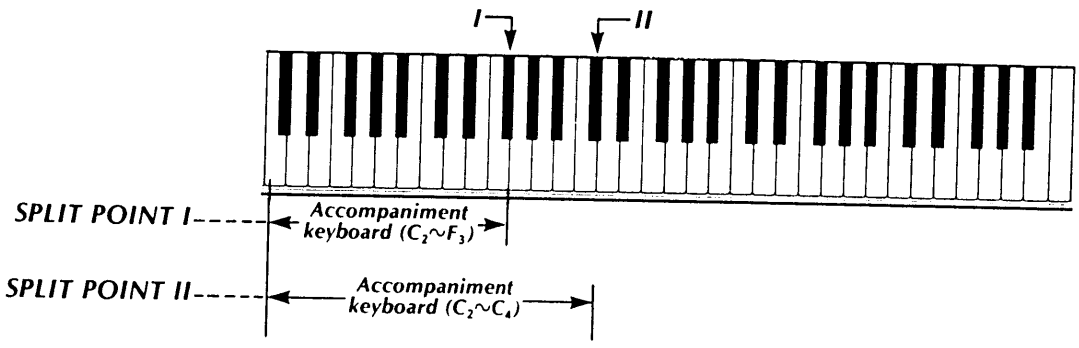
The SYNCHRO START function causes the rhythm to begin as soon as a key on the accompaniment keyboard is pressed.

① Select a rhythm by pressing the corresponding rhythm selector.
② Press the SYNCHRO button to enter the synchro start standby mode.
- The tempo indicator will flash green to indicate the standby mode.



**Pressing the SYNCHRO button again cancels the synchro start standby mode.*

③ Rhythm play will start when a key on the accompaniment keyboard is pressed.



INTRO/FILL-IN

<Intro>

Pressing the INTRO./FILL-IN button when rhythm is not being played begins rhythm play after a 2-measure intro pattern.

<Fill-in>

Pressing the INTRO./FILL-IN button while rhythm is being played causes a percussive fill-in. Holding down the button inserts a fill-in that will continue to the end of the present measure.

- The TEMPO control is used to adjust the speed (tempo) of the auto rhythm, while volume is adjusted using the RHYTHM VOLUME control.

RHYTHM VOLUME

TEMPO

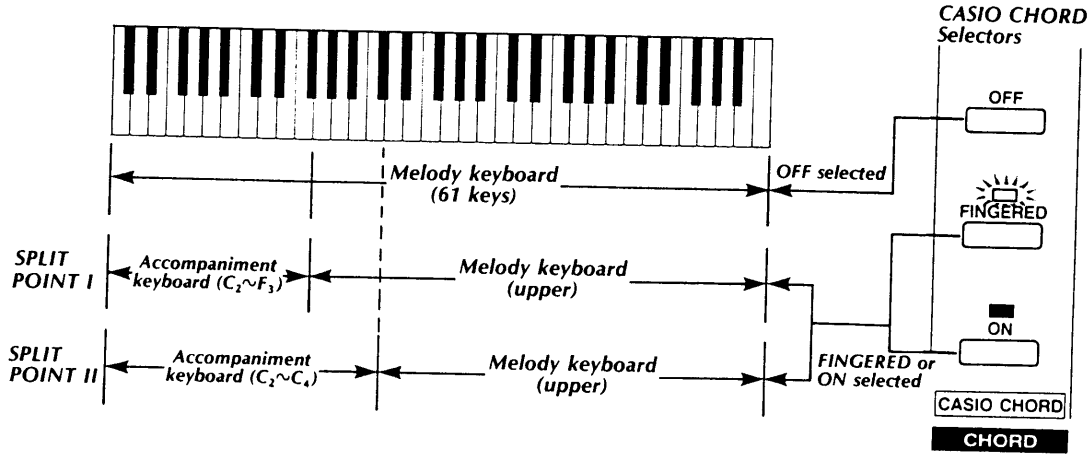
11 Auto Accompaniment

The auto accompaniment function makes it possible to add bass, chords and obbligato to the auto rhythm. ONE-FINGER or FINGERED play can be selected, or one of the three patterns can be isolated for manual play using the FREE ACCOMP. function (see page 24), depending upon the level of proficiency of the performer.

Basic Operation

CASIO CHORD

When any of the CASIO CHORD buttons besides the [OFF] button is selected, the lower 1.5 octave (C2-F3) or 2 octaves (C1-C4) become an "accompaniment keyboard" used exclusively for accompaniment. The size of the accompaniment keyboard depends upon which split point is set (see page 16).

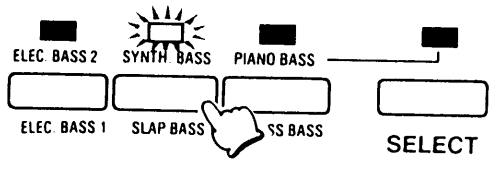


ACCOMP. TONE (Accompaniment tone selector)

Separate tones can be set for bass, chord, and obbligato auto accompaniment. In each case, the tones marked above the selectors can be set when [SELECT] is ON.

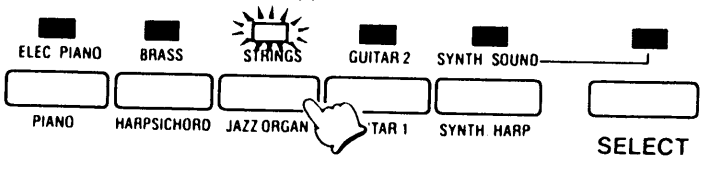
Bass: 6 Tones

These selectors are used to set the tone for the auto accompaniment bass. The bass sound generated is monophonic*.



Chord: 10 Tones

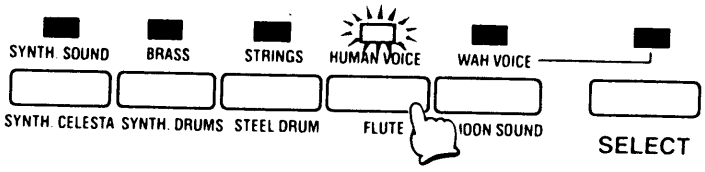
These selectors are used to set the tone for the auto accompaniment chords. The chord sound generated is 4-note polyphonic.



Obbligato: 10 Tones

These selectors are used to set the tone for the auto accompaniment obbligato. The obbligato sound generated is monophonic*.

***Monophonic**..... Single tone without chord capabilities.*

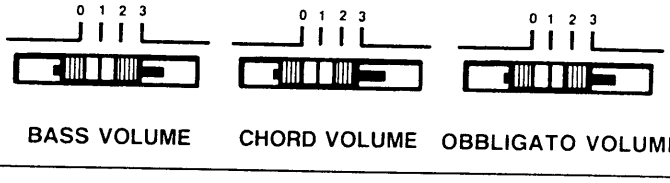


<Canceling an Accompaniment Tone>

Pressing the selector of an accompaniment tone which has been previously selected causes the indicator to go out and cancels generation of that tone. This operation is independent for bass, chord and obbligato tones.

VOLUME CONTROL

The volume of bass, chords and obbligato can be individually adjusted to any one of four different settings.

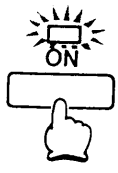


3...Maximum
2...Medium
1...Low
0...Off

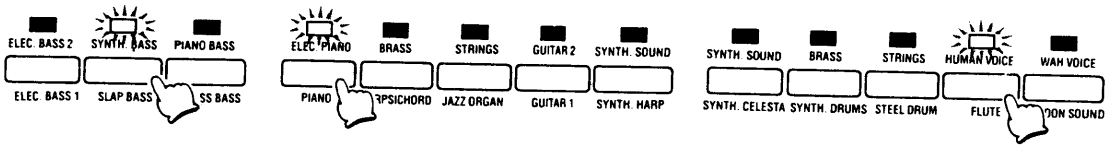
ONE-FINGER (CASIO CHORD)

This function allows play of bass, chords and obbligato using just one finger. Play is automatically synchronized with the auto rhythm.

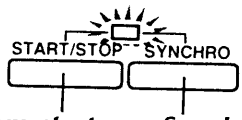
① Press the CASIO CHORD [ON] button.



② Set the tones for the bass, chords and obbligato.

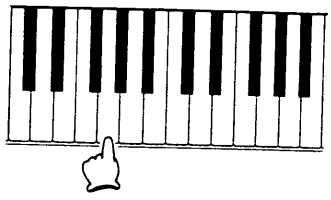


③ Set and start an auto ryhthm of your choice.



Rhythm start ***Synchro start***

④ Press a single key on the accompaniment keyboard and a major chord will sound along with the appropriate bass and obbligato. The accompaniment will be automatically synchronized with the auto rhythm selected.



- Bass, chord and obbligato volume can be adjusted using the independent volume controls.

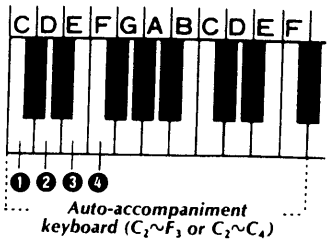
BASS VOLUME CHORD VOLUME OBBLIGATO VOLUME

- Rhythm and melody volume, as well as balance and rhythm tempo can also be independently adjusted (see page 6).

CASIO CHORD System

The CASIO CHORD system has been developed so you can play the four main types of chords more easily. Playing of the chords is simplified as shown below:

- Pressing one of the accompaniment keyboard keys produces a major chord corresponding to that note with bass and obbligato.
- Simultaneously pressing any key to the right (two keys at the same time) results in a minor chord.
- Similarly, pressing one more key to the right (three keys in all) produces a seventh chord, and pressing the fourth key to the right (four keys in all) creates a minor seventh chord.



(Example)

C (C major chord)—Press ❶.
Cm (C minor chord)—Press ❶, ❷ together.
C_7 (C seventh chord)—Press ❶, ❷, ❸ together.
Cm_7 (C minor seventh chord)—Press ❶, ❷, ❸, ❹ together.

*Not only ❷, ❸ and ❹, but any or white keys can be used as long as they are to the right of ❶.

*When the CASIO CHORD function is [ON], the 4 types chords available for automatic accompaniment will be major (maj), minor (min), seventh (7th) and minor seventh (min 7).

FINGERED

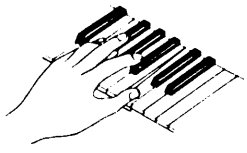
This function automatically supplies bass and obbligato synchronized with an auto rhythm for a chord played on the keyboard.

① Press the CASIO CHORD [FINGERED] button.

② Set the tones for the bass, chords and obbligato.

③ Set and start an auto rhythm of your choice, or select SYNCHRO START.

④ Play a chord on the accompaniment keyboard and the appropriate bass obbligato will sound. Everything will be automatically synchronized with the auto rhythm selected.



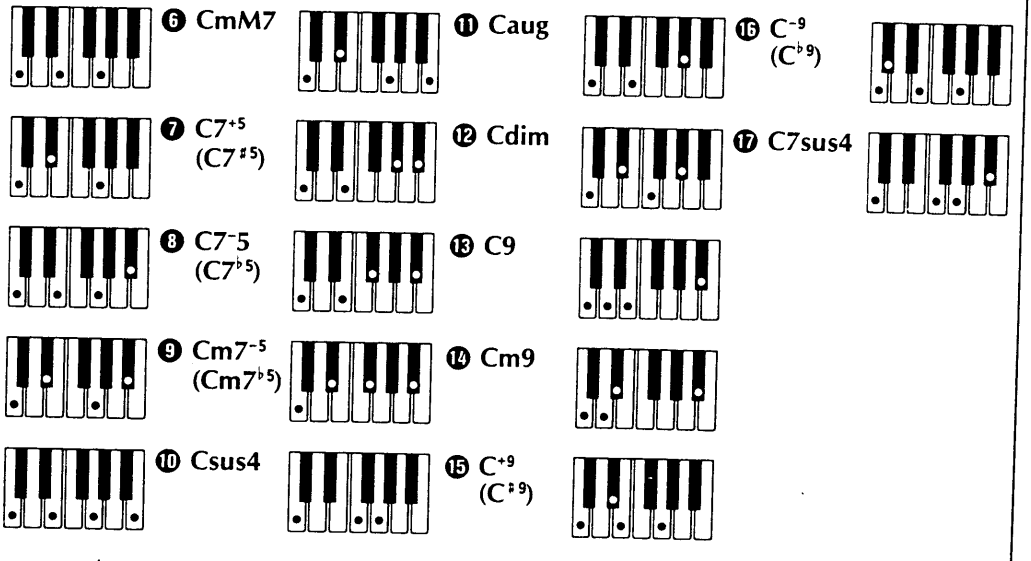
- Bass, chord and obbligato volume can be adjusted using the independent volume controls.
- Rhythm and melody volume, as well as balance and rhythm tempo can also be independently adjusted (see page 6).

FINGERED Chords

The CT-6500 is capable of recorgnizing the chords listed below.

❶ maj
❷ min
❸ 7th
❹ min7th
❺ maj7th
❻ mM7th
❼ 7th♯5
❽ 7th♭5
❾ m7th♭5
❿ sus4
⓫ aug
⓬ dim
⓭ 9th
⓮ min9th
⓯ +9th
⓰ −9th
⓱ 7th sus4

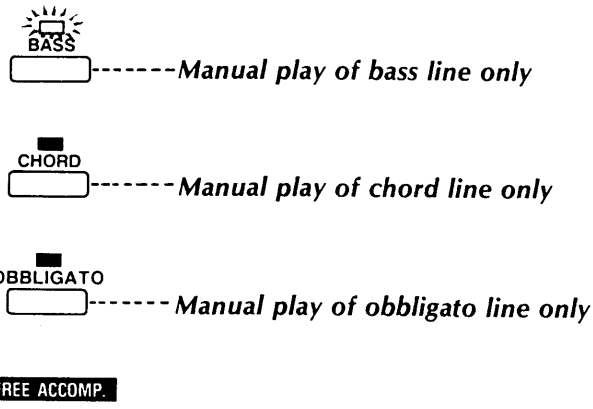
❶ C
❷ Cm
❸ C7
❹ Cm7
❺ Cmaj7 (C△7)
❻ CmM7
❼ $C7^{+5}$ ($C7^{\sharp 5}$)
❽ $C7^{-5}$ ($C7^{\flat 5}$)
❾ $Cm7^{-5}$ ($Cm7^{\flat 5}$)
❿ Csus4
⓫ Caug
⓬ Cdim
⓭ C9
⓮ Cm9
⓯ C^{+9} ($C^{\sharp 9}$)
⓰ C^{-9} ($C^{\flat 9}$)
⓱ C7sus4



*The root may change with certain inverted chords.
In the case of 7^{-5}, for example, an inverted form with C or E as the lowest note is $C7^{-5}$, but when $G^{\flat}$ or $B^{\flat}$ are the lowest note, the inverted form is $C^{\flat}7^{-5}$.

12 Free Accompaniment

The FREE ACCOMP function of the CT-6500 makes it possible to isolate either the bass, chord or obbligato part of the auto accompaniment from manual play.



FREE BASS

In this mode, the chords and obbligato are played by auto accompaniment while the monophonic bass line is played manually.

① Press the CASIO CHORD [FINGERED] button.

- [FINGERED] should always be selected when using FREE ACCOMP.

② Set the tones for the bass, chords and obbligato.

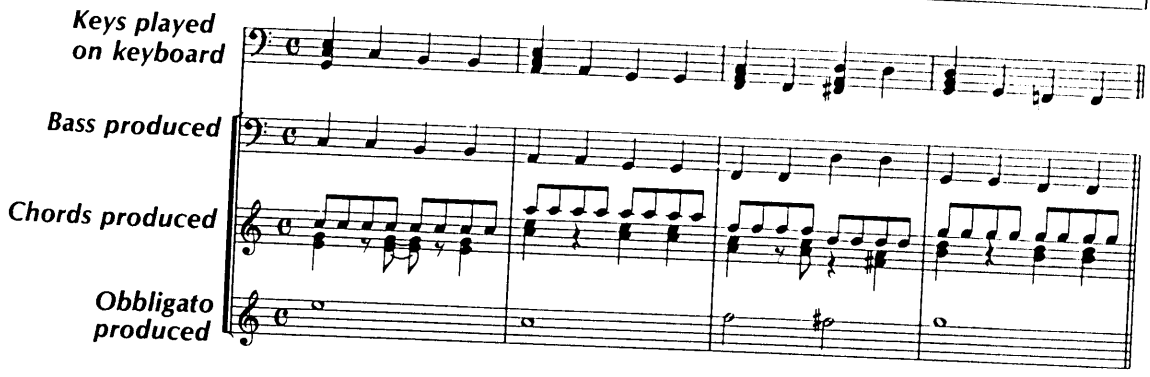
③ Press the FREE ACCOMP [BASS] button.

④ Start the desired auto rhythm or select SYNCHRO START.

⑤ Playing a chord on the accompaniment keyboard produces chords and obbligato in the same manner as that when standard FINGERED is used. Bass can be played manually by pressing individual keys.

- The bass part is played manually between chords while the last chord fingered is playing. When a chord of three or more notes is played, the chord and obbligato pattern changes in accordance with the chord. The chord being sounded will not progress to the next chord while single bass notes are being played.
- When a chord of three notes or more is played, the root of the chord is produced as the bass note. However, if a chord other than those recognized by the CT-6500 is played (see page 23), the lowest note of the chord is produced as the bass note.
- Bass, chord and obbligato volume can be adjusted using the independent volume controls.

<Free Bass Accompaniment Example>

Rhythm	Accompaniment tones			CASIO CHORD	FREE ACCOMP
	Bass	Chords	Obbligato		
METRONOME	ELEC. BASS 1	STRINGS	HUMAN VOICE	FINGERED	BASS

FREE CHORDS

In this mode, the bass and obbligato are played by auto accompaniment while the chord backing is played manually.

① Press the CASIO CHORD [FINGERED] button.

② Set the tones for the bass, chords and obbligato.

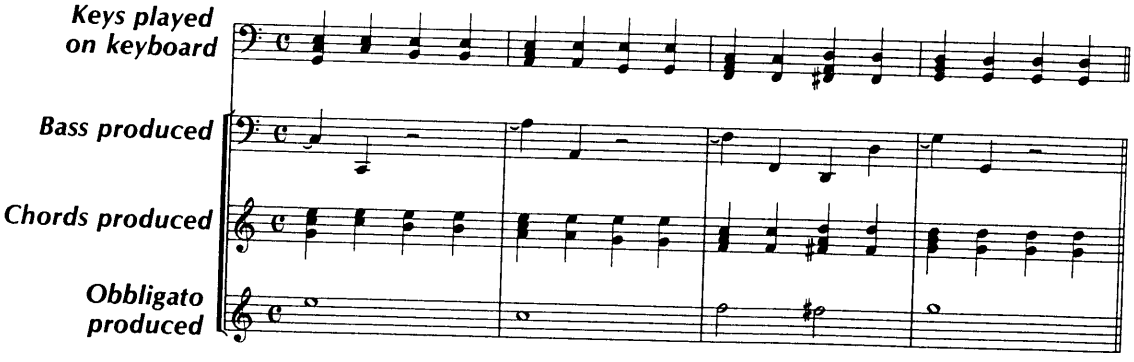
③ Press the FREE ACCOMP [CHORD] button.

④ Start the desired auto rhythm or select SYNCHRO START.

⑤ Playing a chord on the accompaniment keyboard produces bass and obbligato in the same manner as that when standard FINGERED is used. Up to a 4-note polyphonic chord backing can be played manually by pressing the proper keys.

- Accompaniment automatically progresses to the corresponding bass and obbligato pattern when a 3-note or 4-note chord is played, but not when 1 note or 2 notes are played.
- Bass, chord and obbligato volume can be adjusted using the independent volume controls.

<Free Chord Accompaniment Example>

Rhythm	Accompaniment tones			CASIO CHORD	FREE ACCOMP
	Bass	Chords	Obbligato		
METRONOME	ELEC. BASS 1	STRINGS	HUMAN VOICE	FINGERED	CHORD

FREE OBBLIGATO ACCOMPANIMENT

In this mode, the bass and chords are played by auto accompaniment while the monophonic obbligato is played manually.

① Press the CASIO CHORD [FINGERED] button.

② Set the tones for the bass, chords and obbligato.

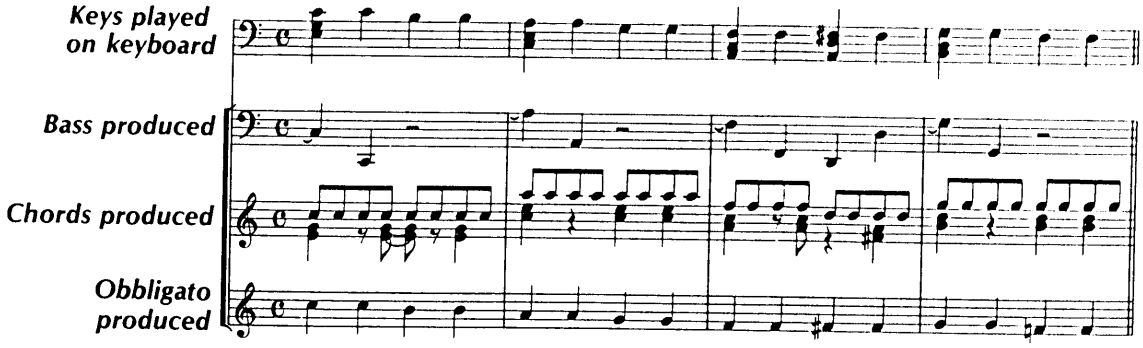
③ Press the FREE ACCOMP [OBBLIGATO] button.

④ Start the desired auto rhythm or select SYNCHRO START.

⑤ Playing a chord on the accompaniment keyboard produces bass and chords in the same manner as that when standard FINGERED is used. Obbligato can be played manually by pressing individual keys.

- The obbligato part is played manually between chords while the last fingered chord is sounding. When a chord of three or more notes is played, the chord and bass pattern changes in accordance with the chord. The chord being sounded will not progress to the next chord while single obbligato notes are being played.
- Bass, chord and obbligato volume can be adjusted using the independent volume controls.

<Free Obbligato Accompaniment Example>

Rhythm	Accompaniment tones			CASIO CHORD	FREE ACCOMP
	Bass	Chords	Obbligato		
METRONOME	ELEC. BASS 1	STRINGS	HUMAN VOICE	FINGERED	OBBLIGATO

FREE ACCOMP. Application Examples

- **Canceling two accompaniment parts**
  Selecting one accompaniment part and then setting the volume controls of the other two parts to the minimum allows manual play of the selected part without auto accompaniment.

- **Using the chord memory**
  <Example 1>
  FREE ACCOMP accompaniment can be recorded using the chord memory (see page 28).

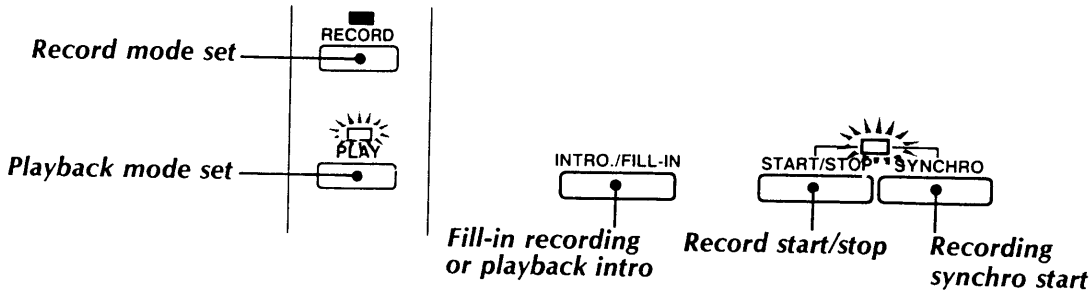
  <Example 2>
  If a chord progression is already stored in the chord memory using normal FINGERED, specifying FREE ACCOMP for playback allows the selected part to be played along manually.

  <Example 3>
  Real-time recording of the manual bass accompaniment can be performed. When recording to chord memory, selecting freee bass and then setting the volumes of the two other parts (chords and obbligato) to minimum allows recording of the bass accompaniment.

  <Example 4>
  Selecting free chord while playing back the bass recorded in <Example 3> allows manual play of chords along with the bass part.

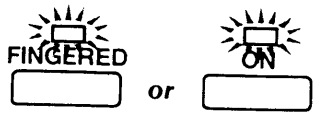
13 Chord Memory

Real-time recording of auto accompaniment chord progressions can be performed as they are played. During playback, both hands can be used to play melody, or the PITCH BEND or MODULATION WHEEL can be used while maintaining the effect of two-handed play.



<OPERATION>

① Press either the FINGERED or ON CASIO CHORD selectors.



- Any accompaniment mode, including FREE ACCOMP can be set.

② Set an auto rhythm.

③ Press the CHORD MEMORY RECORD button. The indicator above the button will light.

④ Press the AUTO RHYTHM START/STOP button and rhythm will start after a 1-measure count. At this time, recording will begin, so use the accompaniment keyboard to play the desired accompaniment.

- SYNCHRO START can also be used to begin recording.
- Chord progressions are recorded in real time, so the INTRO./FILL-IN button can be used at any time to insert percussive fill-ins.
- If a mistake is made during recording, press START/STOP and use ADD ON recording (see page 29) to make corrections.

⑤ Press the START/STOP button when recording is finished to stop recording.

ADD ON RECORDING

This technique is used when an error is made.
Everything recorded before the error is maintained and recording is resumed to make corrections. This makes it possible to make corrections without having to start over from the beginning.

<OPERATION>

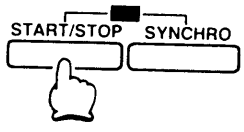
Press the START/STOP button to stop recording when a mistake is made. Then perform the following procedures:

① Press the CHORD MEMORY RECORD button.

② Press the auto rhythm INTRO./FILL-IN button. Playback will resume after a 2-measure intro pattern.
- Step ② automatically selects the same settings as those used for recording.

③ Play back the recording and resume play on the keyboard at the appropriate point.
- Real-time recording resumes when the keyboard is pressed.

④ Press the START/STOP button when recording is finished to stop recording.



INCLUDING RESTS IN RECORDINGS

A rest is recorded from the point at which the CASIO CHORD OFF button is pressed during recording to the point where the keyboard is used.

- During the playback phase of ADD ON recording, the unit enters the recording mode when the CASIO CHORD OFF button is pressed, and a rest is recorded. If nothing is subsequently played on the keyboard, a rest is recorded from the point at which the CASIO CHORD OFF button is pressed until the end the recording.

INCLUDING FILL-IN IN RECORDINGS

Pressing the INTRO./FILL-IN button at any point during recording inserts a fill-in just as during normal play using the auto rhythm. The fill-in continues until the end of the measure during which the INTRO./FILL-IN button is released.

- Pressing the INTRO./FILL-IN button during the playback phase of ADD ON recording will sound a fill-in pattern, but recording will NOT begin. Consequently, the fill-in pattern will not be recorded.

RECORDING LIMITATIONS

(1) Capacity

The memory is capable of storing a total of 630 individual notes. This equates to approximately 210 3-note chords. Rests and fill-in also consume memory area.

(2) Exceeding memory capacity

Recording is automatically stopped when the capacity of the memory is exceeded.

(3) Memory back up

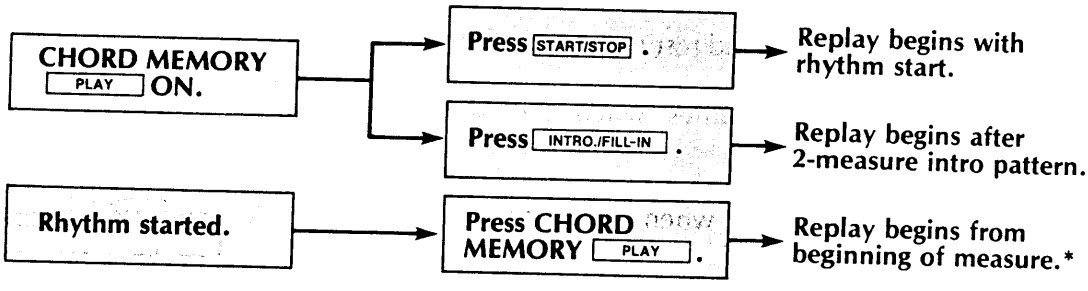
Memory contents are maintained by built-in back up batteries even when the power of the keyboard is switched OFF. Memory back up batteries have a life of approximately one year.

(4) Clearing memory

Rerecording in memory that contains data erases the previous contents. Back up battery replacement alos erases memory contents.

REPLAY

Replay can be started using any one of three different procedures.



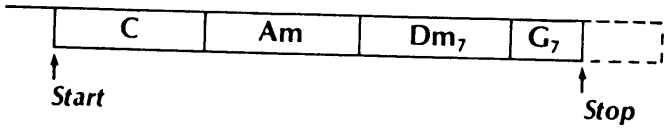
**If PLAY is pressed within a measure, the remainder of that measure is treated as a rest, and replay begins from the beginning of the next measure.*

During replay, all 61 keys are available for 4-note polyphonic play.

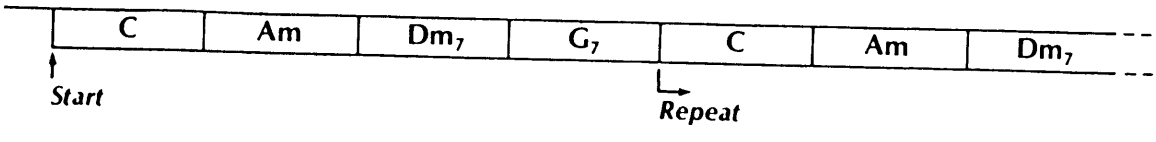
ENDLESS REPEAT

Playback of a recording is repeated until the START/STOP button is pressed. If recording was stopped before the end of the last measure, the last chord played is held to the end of the measure and then playback returns to the beginning of the recording.

<Recording>



<Playback>



STOPPING PLAYBACK

Pressing the AUTO RHYTHM START/STOP button will stop playback and rhythm. Pressing the PLAY button during playback (turning play OFF) stops playback while allowing rhythm to continue. Press the START/STOP button to stop the rhythm.

CHORD MEMORY Application Examples

- **Playback during keyboard play**
  Replay can be switched ON and OFF using the PLAY button during keyboard play using rhythm. This allows playback of certain portions of music at any time.

- **Ad lib using playback**
  Endless playback means that chord progressions can be recorded and then played back, allowing all 61 keyboard keys to be used for ad lib.

- **Playback with FREE ACCOMP**
  After making a recording using standard FREE ACCOMP or ONE-FINGER play, selecting FREE ACCOMP during playback allows manual play of either bass, chords or obbligato. One part can also be selected for manual play during recording and then another part selected for manual play during playback.

- **Starting playback using the operation memory**
  The PLAY ON/OFF operation can be stored in the operation memory (see page 32), allowing all tone settings as well as playback start to be accomplished with the touch of a single button.

14 Operation Memory

All panel button settings for melody and accompaniment tones, rhythm, CASIO CHORD, and FREE ACCOMP can be stored in the operation memory of the CT-6500. A total of three independent setting patterns can be stored for instant recall at the touch of a button.

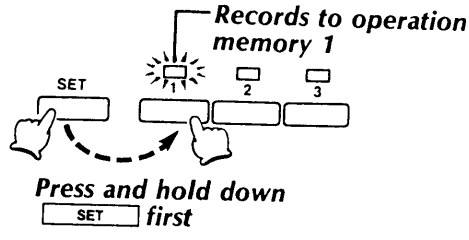
OPERATION MEMORY DATA

(1) Melody tone ..... Tone selector settings, [SELECT] ON/OFF
(2) Tone mix ..... [TONE MIX] ON/OFF, mix tone setting
(3) Effect ..... [STEREO CHORUS] ON/OFF, [PORTAMENTO] ON/OFF, [SUSTAIN/REVERB.] ON/OFF
(4) Key split ..... SPLIT ON/OFF, upper and lower tone settings, SPLIT POINT I/II
(5) Rhythm ..... Rhythm selector settings, [SELECT] ON/OFF
(6) CASIO CHORD ..... CASIO CHORD selector OFF/FINGERED/ON
(7) FREE ACCOMP ..... FREE ACCOMP selector BASS/CHORD/OBBLIGATO
(8) Accompaniment tones ..... ACCOMP TONE bass, chord, obbligato settings, [SELECT] ON/OFF
(9) Chord memory ..... [PLAY] ON/OFF
(10) Modulation ..... MODULATION ON/OFF

**The operation memory cannot be used while the chord memory is in the record mode.*

RECORDING

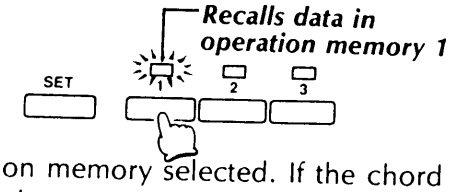
Press one of the memory buttons ([1], [2] or [3]) while holding down the OPERATION MEMORY [SET] button. This operation will record the present status of the panel selectors.



**The operation memory cannot be used while the chord memory is in the record mode.*

RECALL

Pressing one of the OPERATION MEMORY buttons sets the panel selectors according the data stored for that button.

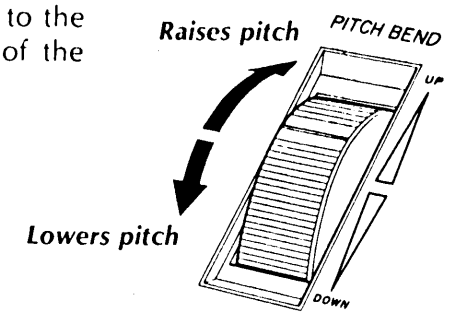


An indicator will light above the button of the operation memory selected. If the chord memory [RECORD] button is pressed, the indicator above the operation memory button will go out.

**Operation memory data cannot be recalled while the chord memory is in the record mode.*

15 Pitch Bend

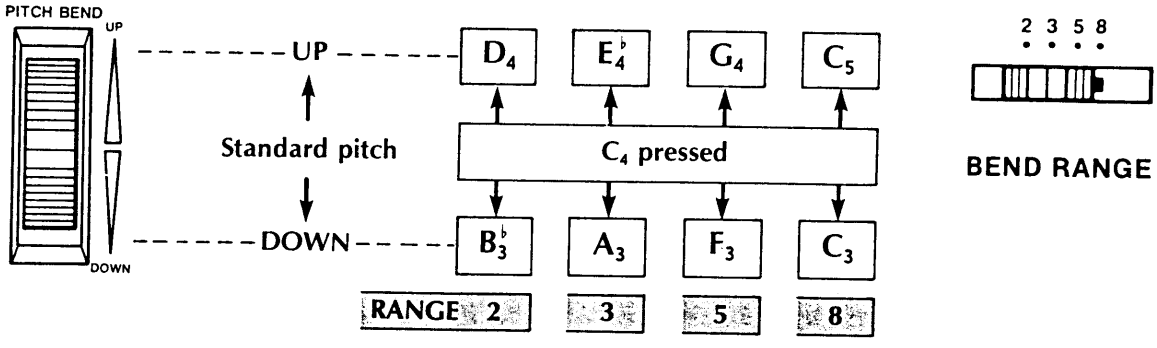
Rotating the PITCH BEND wheel located to the left of the keyboard changes the pitch of the melody tone.



BEND RANGE

The upper and lower limits of the bend range can be set using the BEND RANGE control. The bend ranges cover the following values:

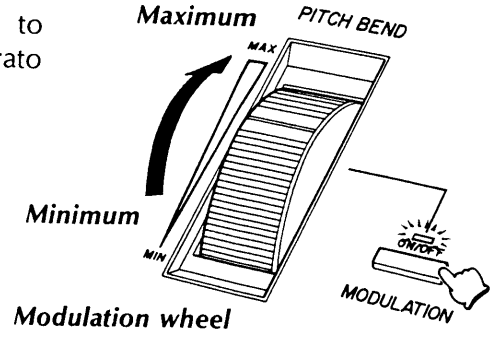
2.....2nd major interval
3.....3rd minor interval
5.....5th perfect interval
8.....8th perfect interval (1 octave)



**Pitch bend is only applied to the melody keyboard when either the CASIO CHORD* FINGERED *or* ON *buttons are depressed. When the KEY SPLIT function is being used, pitch bend is applied to both the upper and lower portions of the keyboard.*

16 Modulation

The MODULATION wheel is located next to the PITCH BEND wheel, and is used to change the depth of the melody tone vibrato during keyboard play.

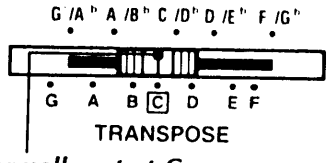


MODULATION ON/OFF

When the modulation ON/OFF switch is ON, the preset vibrato depth for each tone is canceled to be controlled by the position of the MODULATION wheel. Rotating the wheel upwards increases vebrato depth, while rotating it downwards decreases depth. No vibrato is applied to the tones at all if the wheel is in the center position. The MODULATION wheel is not operational when the modulation ON/OFF switch is OFF, and tones are played with their preset vibrato applied.

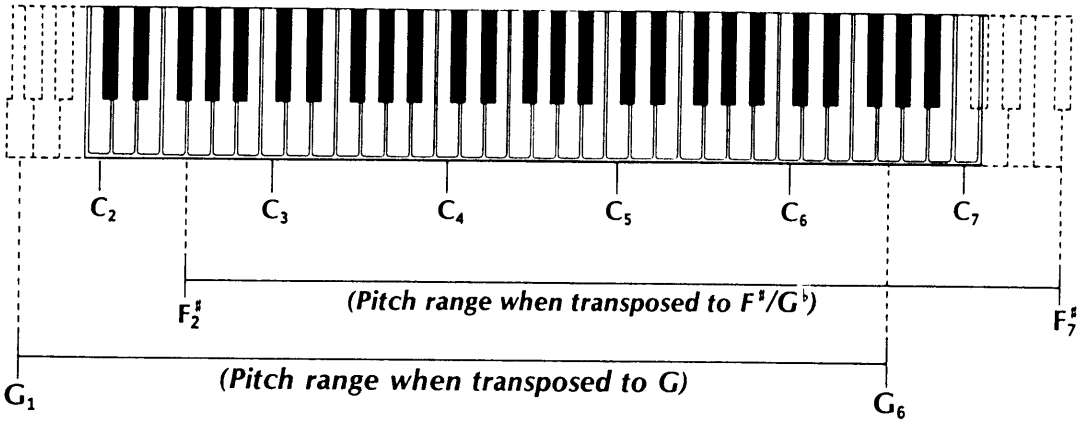
17 Transpose

The key of the entire keyboard can be transposed in half-tone steps between F♯/G♭ and G by simply sliding the control left and right. The central position sets the keyboard to the key of C.



Normally set at C.

CT-6500 keyboard



**When pitch bend and transpose are used together, it may become possible to produce notes on the extreme left and right ends of the keyboard.*

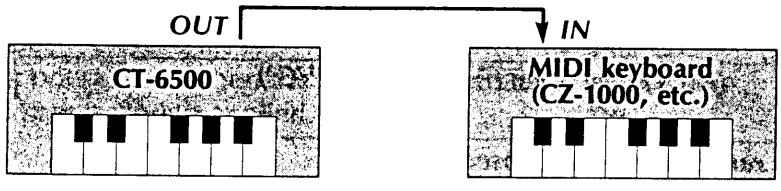
18 MIDI

MIDI (MUSICAL INSTRUMENT DIGITAL INTERFACE) is an external control terminal for electronic musical instruments which has come to be the world standard this purpose. The MIDI terminals built into the CT-6500 (IN/OUT/THRU) allow intercommunication between any other musical instrument, sequencer or personal computer that has a MIDI interface. Furthermore, thanks to a unique MULTI CHANNEL mode, the melody, bass, chord, obbligato, and rhythm sound generators can be individually controlled. Channel 5 makes the keyboard capable of producing drum parts, thus providing all of the versatility of four synthesizers plus a drum machine.

MIDI APPLICATIONS

(1) Remote play of a MIDI keyboard (CZ-101 or CZ-1000)

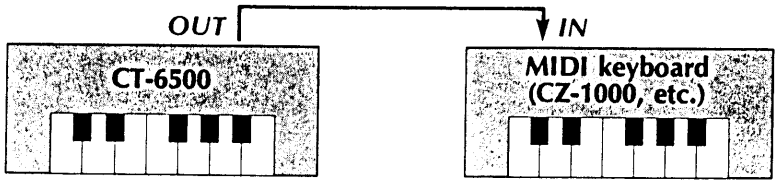
Connection of another MIDI keyboard such as the Casiotone CZ-101 or CZ-1000 allows remote play of the connected keyboard by the CT-6500.



**Melody volume is suppressed when the CT-6500 is in the NORMAL mode (MIDI=ENA, LOWER=DIS).*

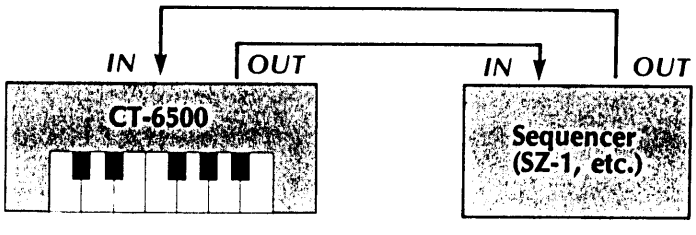
(2) Ensemble play with a MIDI keyboard

This configuration makes it possible combine a melody played on the CT-6500 with the accompaniment played on a CZ-series synthesizer.



**CT-6500 in NORMAL mode (MIDI=ENA, LOWER=DIS).*

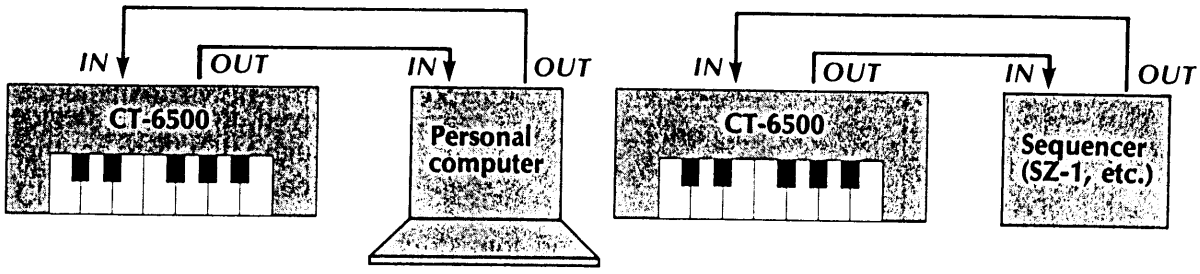
(3) Recording of auto accompaniment on a MIDI sequencer



**CT-6500 in NORMAL mode (MIDI=ENA, LOWER=ENA).*

(4) 5-channel multi-memory with a MIDI computer

Multi-channel recording of the melody, bass, chord, obbligato and rhythm sound generators provides 5-channel automatic orchestration.



**CT-6500 in MULTI CHANNEL mode (MIDI=ENA, LOWER=ENA).*
**4-track sequencer (such as SZ-1) can be used if rhythm is produced by auto rhythm of CT-6500.*

DUAL MODE OPERATION

The MIDI function of the CT-6500 is capable of dual mode operation.

(1) NORMAL mode

The NORMAL mode represents the standard MIDI mode equipped with a single basic channel. Both IN and OUT are assigned to CH1, and data can be sent and received in polyphonic (OMNI/OFF/POLY).

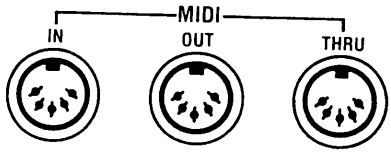
(2) MULTI CHANNEL mode

The MULTI CHANNEL mode represents a special type of mode equipped with five basic channels. The following channel assignments allow independent control of the sound generators for each tone:

CH1 ..... Melody
CH2 ..... Bass
CH3 ..... Chords
CH4 ..... Obbligato
CH5 ..... Rhythm

Connecting two MIDI devices for data (MIDI signal) interchange makes one device the sender (MIDI OUT) and one side the receiver (MIDI IN). In this configuration, the channels of the sender and receiver MUST match. Since data is sent over CH1 in the NORMAL mode of the CT-6500, the receiving channel of the connected device must also be set as CH1.

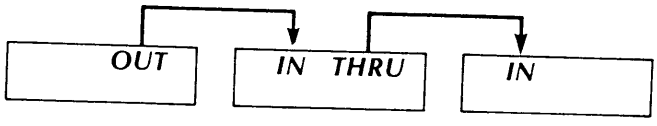
CT-6500 MIDI TERMINALS



MIDI IN ..... Receives MIDI signal from external device.

MIDI OUT ..... Sends MIDI signal to external device.

MIDI THRU ..... Passes unchanged signal received from one device through MIDI IN to another device.



CT-6500 SEND/RECEIVE DATA

The following table shows the data that can be sent from or received by the MIDI terminal of the CT-6500.

○: *Indicates data send/receive possible.*

MODE / MESSAGE	NORMAL MODE		MULTI CHANNEL MODE									
	CH1		CH1 MELODY		CH2 BASS		CH3 CHORDS		CH4 OBBLIGATO		CH5 RHYTHM	
	SEND	RECV	SEND	RECV	SEND	RECV	SEND	RECV	SEND	RECV	SEND	RECV
NOTE OFF EVENT		○		○		○		○		○		○
NOTE ON EVENT	○	○	○	○	○	○	○	○	○	○	○	○
CONTROL CHANGE	○	○	○	○	○	○	○	○	○	○		
PROGRAM CHANGE	○	○	○	○	○	○	○	○	○	○		
PITCH WHEEL CHANGE	○	○	○	○								
LOCAL CONTROL OFF		○		○								
LOCAL CONTROL ON		○		○								
OMNI OFF	Fixed	Fixed	Fixed	Fixed								
POLY MODE	Fixed	Fixed	Fixed	Fixed								
TIMING CLOCK	○	○	○	○	○	○	○	○	○	○		
START	○	○	○	○	○	○	○	○	○	○		
STOP	○	○	○	○	○	○	○	○	○	○		
SYSTEM EXCLUSIVE	○	○	○	○	○	○	○	○	○	○		
MODULATION WHEEL	○	○	○	○								
PORTAMENTO TIME		○		○								
MASTER TUNE		○		○								
FOOT SUSTAIN	○	○	○	○	○	○	○	○	○	○		
PORTAMENTO ON/OFF	○	○	○	○	○	○	○	○	○	○		
SYSTEM EXCLUSIVE: SEND REQUEST *1		○		○		○		○		○		
SYSTEM EXCLUSIVE: RECEIVE REQUEST *2		○		○		○		○		○		
SYSTEM EXCLUSIVE: BEND RANGE		○		○								
SYSTEM EXCLUSIVE: TRANSPOSE		○		○								
SYSTEM EXCLUSIVE: TONE MIX		○		○								

*1 *Tone data for the specified channel is sent when the CT-6500 receives a send request message.*

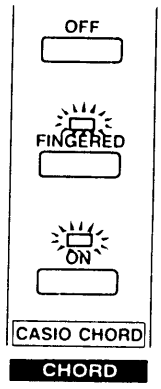
*2 *The subsequent single tone data received is stored in the specified channel when the CT-6500 receives a receive request message.*

MODE SETTING

(1) NORMAL mode

The CT-6500 is automatically set to the NORMAL mode when power is switched ON.

(2) MULTI CHANNEL mode



<Set>

Simultaneously press the CASIO CHORD [OFF], [FINGERED], and [ON] buttons so the [FINGERED] and [ON] indicators light. This indicates that the CT-6500 is in the MULTI CHANNEL mode.

**The MULTI CHANNEL mode cannot be set while chord memory recording or playback is being performed.*

<Cancel>

The MULTI CHANNEL mode is canceled by performing the same operation as that outlined above for MULTI CHANNEL mode setting.

<Channel settings>

- **Channel 1** ..... Channel 1 (MELODY) is set as soon as the CT-6500 is set to the MULTI CHANNEL mode.
- **Channel 2** ..... Channel 2 (BASS) is set when the FREE ACCOMP [BASS] button is ON. Pressing [BASS] again returns to Channel 1.
- **Channel 3** ..... Channel 3 (CHORD) is set when the FREE ACCOMP [CHORD] button is ON. Pressing [CHORD] again returns to Channel 1.
- **Channel 4** ..... Channel 4 (OBBLIGATO) is set when the FREE ACCOMP [OBBLIGATO] button is ON. Pressing [OBBLIGATO] again returns to Channel 1.
- **Channel 5** ..... Channel 5 is set by pressing the [BASS], [CHORD] and [OBBLIGATO] buttons are pressed simultaneously. Simultaneously pressing all three keys again returns to Channel 1, while pressing any individual FREE ACCOMP button sets the channel assigned to that button (BASS=CH1, CHORD=CH2, OBBLIGATO=CH3).

Each of the settings for channels 1 through 5 are panel or CT-6500 keyboard settings. For multi-channel recording with a personal computer or MIDI sequencer, for example, tones are selected for each channel and accompaniment is recorded. If the MULTI CHANNEL mode is used during playback, channels 1 through 5 automatically receive signal independently, and up to 5-channel multi-channel accompaniment is possible. Channel settings on the panel are not required for playback.

■ Channel settings and keyboard status

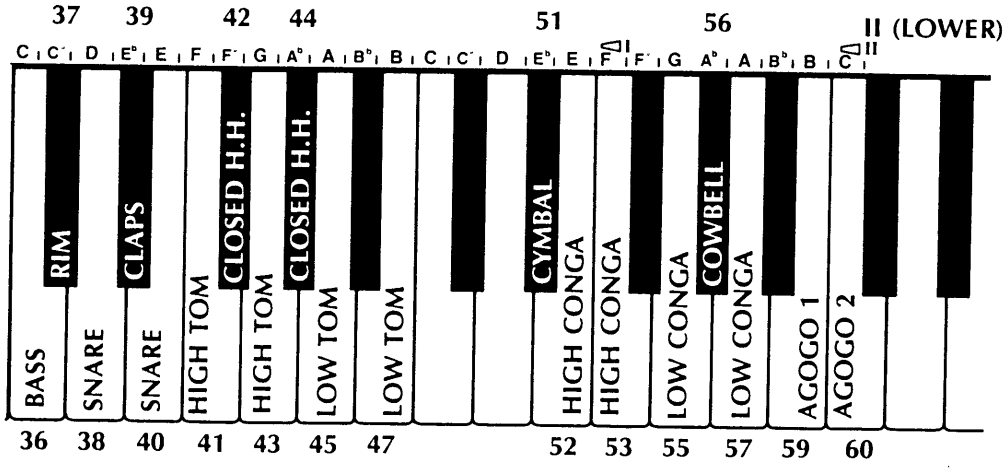
Button / Channel	FREE ACCOMP. BASS	CHORD	OBBLI-GATO	Keyboard status
CH 1	OFF	OFF	OFF	61-key keyboard/melody (4-note polyphonic)
CH 2	ON	OFF	OFF	61-key keyboard/bass (monophonic)
CH 3	OFF	ON	OFF	61-key keyboard/chord (4-note polyphonic)
CH 4	OFF	OFF	ON	61-key keyboard/obbligato (monophonic)
CH 5	ON	ON	ON	Partial keyboard/rhythm (4-note polyphonic)

For 5-channel multi-memory when used with personal computer or MIDI sequencer. A maximum of 5 channels can be used for recording and playback of 4-note polyphonic melody, monophonic bass, 4-note polyphonic chords, monophonic obbligato, and 4-note polyphonic rhythm.

<Channel 5 rhythm sound assignments>

When channel 5 is set on the panel, thirteen rhythm sounds noted below are assigned as the drum parts to the lower portion of the keyboard. In this case, manual rhythm accompaniment can be recorded on the sequencer as the drum part.

**Figures 36—60 are note numbers (MIDI send/receive keyboard numbers)*



IMPORTANT

1. *BASS=bass drum, RIM=rim shot, H.H.=high hat*
2. *The sounds of keys marked with the same name are identical.*
3. *Rhythm sounds that belong to the same group cannot be produced simultaneously. Therefore, only four rhythm sounds can be produced at one time.*

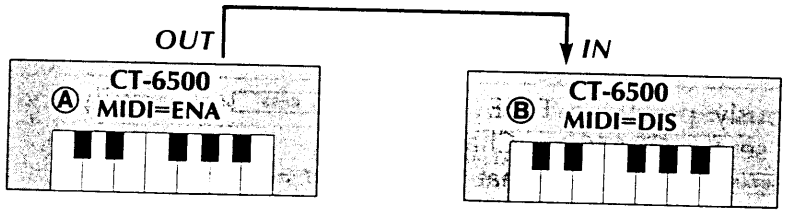
Group A	RIM, COWBELL, AGOGO 1, AGOGO 2, CLAPS
Group B	SNARE, HIGH TOM, HIGH CONGA
Group C	CLOSED H.H., CYMBAL
Group D	BASS, LOW TOM, LOW CONGA

- Rhythm START/STOP can be controlled in the MULTI CHANNEL mode the same as during normal play. The auto rhythm of the CT-6500 can also be operated in accordance with sequencer clock data (synchronizing signal). However, if the auto rhythm is set to start when recording channel 5 rhythm sounds, the sounds will tend to overlap. To overcome this, the following procedure can be used to stop the reception of external clock data.

① Simultaneously press the FREE ACCOMP [BASS], [CHORD], and [OBBLIGATO] buttons to set the CT-6500 to Channel 5.
② Press the [START/STOP] button so that the indicator above the button lights red.
- In this status, the auto rhythm will not start even if a START command is received from an external source.
- Press the [START/STOP] button again to cancel.

MIDI DATA INTERCHANGE ENABLE/DISABLE

The CT-6500 can be set so that certain MIDI send (OUT) and receive (IN) data is disregarded (disabled). This feature valuable when it is desirable to change the settings of one of the connected devices while maintaining those of the other.



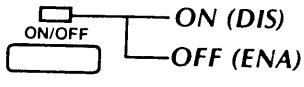
In the case of the illustration shown here, the settings (i.e. TONE, RHYTHM, OPERATION MEMORY) of unit Ⓐ can be changed without affecting those of unit Ⓑ. Of course, this also means that keyboard data is not sent, so the two units are capable of independent play. If unit Ⓑ becomes MIDI=ENA, setting changes made on unit Ⓐ would also be made on unit Ⓑ. Remote play of unit Ⓑ would also be possible.

(1) Switching between ENA and DIS

① To set the keyboard to DISABLE, simultaneously press the KEY SPLIT [I] and [II] buttons and then press the KEY SPLIT [ON/OFF] button *while holding down the KEY SPLIT [I] and [II] buttons.* At this time (while the KEY SPLIT [I] and [II] buttons are being held down), the indicator above the [ON/OFF] button will be lit.

IMPORTANT

ON/OFF indicator ON .....MIDI=DIS
ON/OFF indicator OFF .....MIDI=ENA



**Once the [I] and [II] buttons are released, the ON/OFF indicator returns to showing the KEY SPLIT status.*

② Repeat the same procedure as that outlined in step ① to return the CT-6500 to MIDI=ENA. At this time (while the KEY SPLIT [I] and [II] buttons are being held down), the indicator above the [ON/OFF] button will not be lit.

**Once the [I] and [II] buttons are released, the ON/OFF indicator returns to showing the KEY SPLIT status.*

(2) Switching between ENA and DIS for lower keyboard ON/OFF

① Simultaneously press the KEY SPLIT [I] and [II] buttons and then press the KEY SPLIT [TONE SET] button while holding down the KEY SPLIT [I] and [II] buttons. This will disable lower keyboard ON/OFF only.

- At this time (while the KEY SPLIT [I] and [II] buttons are being held down), the indicator above the [TONE SET] button will be lit.

IMPORTANT
TONE SET indicator ON .....LOWER=DIS
TONE SET indicator OFF .....LOWER=ENA

**Once the [I] and [II] buttons are released, the TONE SET indicator returns to showing the split TONE SET status.*

② Repeat the same procedure as that outlined in step ① to return the CT-6500 to LOWER=ENA. At this time (while the KEY SPLIT [I] and [II] buttons are being held down), the indicator above the [TONE SET] button will not be lit.
**Once the [I] and [II] buttons are released, the TONE SET indicator returns to showing the split TONE SET status.*

- In order to move from MIDI=DIS to LOWER=DIS, return to MIDI=ENA before performing the procedure for LOWER=DIS. This is also true for moving in the opposite direction (LOWER=DIS→LOWER=ENA→MIDI=DIS).
  **The following switching is possible while [I] and [II] buttons are depressed:*

MIDI=DIS —*Press* [TONE SET].→ **LOWER=DIS**

LOWER=DIS —*Press* [ON/OFF].→ **MIDI=DIS**

- MIDI=DIS and LOWER=DIS cannot be in effect simultaneously.
- The two setting procedures outlined above can be performed in both the NORMAL and MULTI CHANNEL modes.
- Enable/disable switching procedures cannot be performed while rhythm is being sounded or during chord memory recording or playback.

19 Troubleshooting

Trouble	Possible Cause	Remedy
No sound, even if keys are pressed	1. MAIN VOLUME turned down. 2. MELODY VOLUME turned down. 3. Headphones connected.	1. Adjust MAIN VOLUME. 2. Adjust MELODY VOLUME. 3. Disconnect headphones.
No rhythm	RHYTHM VOLUME turned down.	Adjust RHYTHM VOLUME.
No accompaniment	1. BASS/CHORD/OBBLIGATO volumes all turned down. 2. CASIO CHORD OFF.	1. Adjust each volume control. 2. Select either ON or FINGERED.
No TONE MIX	MELODY VOLUME and LOWER VOLUME both turned down.	Adjust both MELODY VOLUME and LOWER VOLUME.
Occasional interference	Refirgerators, washing machines and similar electric appliances.	Use power outlet as far away as possible from appliance thought to be causing interference.
No sound when connected to external amplifier	1. Keyboard MAIN VOLUME turned down. 2. Defective connection cord.	1. Adjust MAIN VOLUME. 2. Replace connection cord.

20 Specifications

Model:	Casiotone CT-6500
Keyboard:	61-keys, 5-octaves
Chords:	8-note maximum (8-note polyphonic)
Melody tones:	48 (PD sound source): Synth. sound 1/2, Brass ensemble 1/2, String ensenble 1/2, Synth. strings 1/2, Synth. harp 1/2, Synth. celesta, Vibraphone, Carillon, Glass sound, Piano, Honky tonk piano, Harpsichord, Pipe organ, Jazz organ 1/2, Steel drum, Xylophone, Guitar 1/2, Electric guitar 1/2, Slap bass, Metal bass, Trumpet, Violin, Flute, Whistle, Blues harmonica, Fantasy, Human voice, Wah voice, Southern wing, Sitar, Synth. koto, Synth. shamisen, Synth. drums 1/2, Fantastic sound, Cavernous sound, Scratch sound, Laser gun, Typhoon sound, Jet roar • Melody volume
Tone mix:	1128 variations
Key split:	Split ON/OFF, Tone set, Split point I/II • Lower volume
Effects:	Stereo chorus, Sustain/reverb, Portamento • Portamento time control
Auto rhythm:	20 types: 8-beat, Rock, Hard rock, Pops, Electronic pop, Disco 1/2, 16-beat 1/2, Funk, Samba, Bossa nova, Salsa, Reggae, Swing, Shuffle, Slow rock, March, Waltz, Metronome • Start/stop, Synchro start, Intro/fill-in
Auto accompaniment: (CASIO CHORD)	FINGERED, ONE-FINGER Free accomp as standard
Accompaniment tones:	Bass: 6 tones (PD sound source) Elec. bass 1/2, Slap bass, Synth. bass, Glass bass, Piano bass Chords: 10 tones (PD sound source) Piano, Elec. piano, Harpsichord, Glass, Jazz organ, Strings, Guitar 1/2, Synth. harp, Synth. sound Obbligato: 10 timbres (PD sound source) Synth. celesta, Synth. sound, Synth. drums, Glass, Steel drum, Strings, Flute, Human voice, Typhoon sound, Wah voice • Bass volume, Chord volume, Obbligato volume
Free accomp:	Free bass, Free chord, Free obbligato
Chord memory:	Record (approx. 630 chords), Play
Operation memory:	1—3

20. Specifications

Pitch bend:	Bend ranges: 2nd major interval 3rd minor interval 5th perfect interval 8th perfect interval (1 octave) Pitch bend wheel
Modulation:	Modulation wheel, Modulation ON/OFF
Key transpose:	In half-tone steps from G through F♯
Tuning control:	±1/4 tone (±50 cent)
Speakers:	12cm × 2 (output: 7W + 7W), tweeter × 2
Output terminals:	Line out (R/L) • Output impedance=3KΩ • Output voltage=1.2V (RMS) max. Headphone × 1, Foot volume × 1, Sustain × 1, MIDI (IN, OUT, THRU)
MIDI:	Normal mode (CH1 Fixed) Multi channel mode (CH1=Melody, CH2=Bass, CH3=Chords, CH4=Obbligato, CH5=Rhythm independent receive possible)
Power supply:	100V AC
Power consumption:	40W
Dimensions:	1200(W) × 330(D) × 115.5(H) mm (including projections)
Weight:	14.6kg
Accessories:	AC power cord

**Design and specifications are subject to change without notice.*

WARNING

CHANGING THE VOLTAGE SELECTOR MAY REQUIRE THE USE OF A DIFFERENT LINE CORD OR ATTACHMENT PLUG, OR BOTH. TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

GUIDELINES LAID DOWN BY FCC RULES FOR USE OF THE UNIT IN THE U.S.A. (not applicable to other areas).

This equipment generates and uses radio frequency energy and if not installed and used properly, that is, in strict accordance with the manufacturer's instructions, may cause interference to radio and television reception. It has been type tested and found to comply with the limits for a Class B computing device in accordance with the specifications in Subpart J of Part 15 of FCC Rules, which are designed to provide reasonable protection against such interference in a residential installation. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- ..... reorient the receiving antenna
- ..... relocate the computer with respect to the receiver
- ..... move the computer away from the receiver
- ..... plug the computer into a different outlet so that computer and receiver are on different branch circuits.

If necessary, the user should consult the dealer or an experienced radio/television technician for additional suggestions. The user may find the following booklet prepared by the Federal Communications Commission helpful: "How to Identify and Resolve Radio-TV Interference Problems." This booklet is available from the US Government Printing Office, Washington, D.C., 20402, Stock No. 004-000-00345-4.

Model CT-6500 MIDI Implementation Chart

Function...		Transmitted	Recognized	Remarks
Basic	Default	1	1	
Channel	Changed	×	×	
Mode	Default	Mode 3	Mode 3	
	Messages	×	×	
	Altered	**********		
Note Number:	True voice	36-96 **********	0-127 36-96	0-11, 12-23, 24-35=36-47 97-108, 109-120, 121-127=85-96
Velocity	Note ON	× 9n v=64	× 9n v=1-127→64	
	Note OFF	× 9n v=0	× 9n v=0,8n v=××	××... No relation
After	Key's	×	×	
Touch	Ch's	×	×	
Pitch Bender		○	○	Number of effective bits: 8, 0-12 half-tones
Control Change	1	○	○	MODULATION WHEEL,
	5	×	○	PORTAMENTO time,
	6	×	○	MASTER TUNE,
	64	○	○	Sustain pedal,
	65	○	○	PORTAMENTO ON/OFF
Prog Change:	True#	○ 0-47, 100-119, 125-127 **********	○ 0-47, 100-119, 125-127 ○ 0-47, 100-119, 125-127	0-47 TONE 100-119 RHYTHM 125-127 OPERATION MEMORY
System Exclusive		○	○	TONE data, others
System Common	: Song Pos	×	×	
	: Song Sel	×	×	
	: Tune	×	×	
System Real Time	: Clock	○	○ (MIDI mode)	Continue not transmitted/ recognized
	: Command	○	○	
Aux	: Local ON/OFF	×	○	
	: All Notes OFF	×	×	
Mes-	: Active Sense	×	×	
sages	: Reset	×	×	
Notes		The data above is for the NORMAL mode in effect when keyboard power is switched ON. MULTI CHANNEL mode settings are also possible for 5 basic channels (CH1=MELODY, CH2=BASS, CH3=CHORD, CH4=OBBLIGATO, CH5=RHYTHM).		

Mode 1: OMNI ON, POLY
Mode 2: OMNI ON, MONO
Mode 3: OMNI OFF, POLY
Mode 4: OMNI OFF, MONO

○: Yes
×: No